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# THE SCHOOL REVIEW

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## READING TASTES OF HIGH-SCHOOL PUPILS.

### A STATISTICAL STUDY.

#### I.

LISTS of the "Best Hundred Books for Boys and Girls" have of recent years been very much the thing. Newspapers have printed such lists, as drawn up by prominent citizens, and have discussed them on alternate Sundays with biblical criticism. And the lack of profitable results from all this discussion has been due, in the case of the reading-lists as in the case of the higher criticism, to lack of the scientific point of view. The men who have drawn up the lists have disregarded any other standpoint than their own; they have put on their reading-list certain books that had appealed to them as boys, and certain books that no young gentleman's library should be without, and have then, apparently, filled out the hundred almost at random. It is to be feared that too many literature courses in our schools are planned in the same haphazard manner.

To choose literature for boys and girls wisely, we should have some fixed purpose—something we wish to accomplish by means of this reading. If in English we had half a dozen classics, which had established a definite tradition of English style for all time, the problem would be simple. But our tongue is constantly changing; our literature constantly growing; even Shakspeare and Milton are hardly models of our contemporary style. And while we have thus no true fountain heads of pure

English, the mass of our literature well worth reading is vastly more than any man is ever likely to read. In selecting from this mass of readable literature books for our schoolboys and girls to read, what principle can guide us? If our object is not to acquaint our pupils with one recognized standard of English, what is our object?

One object we all certainly have, and to me it seems by far the most important; namely, to open to our pupils' interest the vast field of good literature; to get them really to like to read good books. We who are mature read first of all for pleasure; we get inspiration from books simply because we have learned to take pleasure in sharing the ideas of great minds. Our most obvious task as teachers of literature is to win the hearts of our pupils from what is trivial, by showing them the greater interest of books of more permanent value.

The principle on which this may be done has been pointed out by the psychologists; it is a simple application of the familiar doctrine of apperception. The pupil can understand nothing, like nothing, unless he has already something in his mind that reaches out, as it were, a hand to the new idea and claims kinship with it. All new interests are built up on earlier ones. A boy cannot be driven from detective stories to philosophical essays; he must be led step by step. We must know what our pupils' original likings are; we must share them, as much as possible; and we must, in introducing better things, point out in them elements enjoyed in former reading, while explaining the more remote new interests.

For this knowledge of our pupils' primary interests, mere estimate will not suffice; we must have actual facts. The question has been to a certain extent investigated in the grammar schools.<sup>1</sup> But concerning the tastes of secondary school pupils I have found nothing. I, therefore, have recently been conducting an investigation of what high-school boys and girls really like to read.

When I begun my study, two reading-lists were in the field,

<sup>1</sup> ALLAN ABBOTT, the *SCHOOL REVIEW*, June, 1901, for summary of such investigations.

with considerable authority. One was published by Harvard in 1897, in a pamphlet entitled *English in the Secondary Schools*. The other was included in the report of the subcommittee on English to the National Educational Association Committee on College Entrance Requirements. As these two seemed to represent the latest thought on the subject, I combined them, and submitted the total list, comprising 178 books, to a considerable number of schools. I do not give a copy of the list, as the lists on which it was based are easy of access. Pupils were asked to comply with the following requests :

1. Put a zero (o) after the names of books you have read and do not like.
2. Put a plus (+) after the names of books you have read and like.
3. Put a double plus (++) after the names of books you have read and would like to read again.
4. Add to the list any favorite books or poems not included in it.

These questions, let me point out, concern merely the popularity of the books; and the following discussion of my results must not be taken to involve the relative value of the books as literature, or any other aspect of them except whether or not they are liked by boys and girls.

About six thousand of these lists were sent out, with the attempt to include schools of all classes, in all parts of the country; 2,469 answers from boys and girls between the ages of fourteen and nineteen were returned, classified as follows :

Age.	14	15	16	17	18	19	Total.
Boys .....	92	212	255	194	99	37	889
Girls .....	192	356	456	352	170	54	1580

The value of the results with regard to any given book must, of course, depend largely upon the number of pupils who have read it. If only five pupils out of a hundred have read a book, it will hardly be safe to base upon their answers an opinion as to the suitability of the book for general school reading. If, however, the five are agreed in condemnation or praise, their opinion will have some weight; such cases will be taken up after the tabulation of the more widely read books.

By this test of numbers the 178 books fall into two distinct groups: those read generally in schools, and those read only by individuals. I have put the line of division at one-third the number of pupils of each age; when one-third the total number of boys or girls all over the country have read a book, it must be due to the wide adoption of that book in the schools.

Such school classics are listed below, in Table I. Opposite each book, and in the columns of the several ages, are two sets of numbers, the upper representing boys, the lower girls. This method of including both sexes on the same table is used throughout this article. The numbers are, for purposes of comparison, reduced to a decimal system; they represent the percentage of readers of a book who marked it 0, +, or ++. Thus if a book had actually received, from a total of 200 pupils, 10 0's, 140 +'s, and 50 ++'s, it would appear on Table I with 5, 70, and 25 per cent., respectively. The last line of figures, marked "Normal Book," was obtained by averaging the 0's and ++'s of boys and girls of each age, so as to get a standard of comparison for other books. If a book has a higher percentage of zeros than this hypothetical "Normal Book," it is unpopular; if it has more double pluses, it is relatively popular.

From this table we are able to draw up two lists, subject, of course, to further class-room investigation: a "Black List" of books strikingly unpopular, and a "Reading List" of books liked above the average. In this Black List only the unbracketed marks are derived from Table I. These results alone would not have been very conclusive, except with regard to Bunyan, Hawthorne, and Swift; I have, accordingly, entered in brackets results from books not widely enough read to appear on Table I, but read by at least 10 per cent. of the pupils at each age. As the value of the results diminishes with the number of readers, I have entered, of these supplementary books, only the most striking—those having at least double the normal number of zeros.

Let us compare this Black List with the following provisional Reading List of books liked in the various years. Group A, on this list, comprises books from Table I that received more than

TABLE I.

Books.		Age 14			15			16			17			18			19		
		o	+	++	o	+	++	o	+	++	o	+	++	o	+	++	o	+	++
Addison:	Sir Roger Papers .....	21	68	11	28	59	13	20	63	17	14	66	20	14	74	12	0	88	12
Bunyan:	Pilgrim's Progress.....	14	59	27	13	69	18	13	64	23	18	64	18	18	60	22	4	72	24
Coleridge:	Ancient Mariner.....							8	63	29	5	70	25	8	71	21	3	80	17
Cooper:	Last of the Mohicans.....	4	42	54	6	47	47	2	44	54	1	52	47	5	36	59	0	60	40
Cooper:	Spy.....	9	50	41	9	57	34	2	53	45	1	51	48	2	53	45	17	58	25
Defoe:	Robinson Crusoe.....	8	60	23	5	72	23	7	68	25	5	80	15	6	84	10	6	88	6
Dickens:	David Copperfield.....	6	69	25	8	74	18	8	79	13	6	85	9	10	80	10	11	82	7
	Tale of Two Cities.....				3	44	53	4	51	45	3	52	45	5	37	58	12	44	44
Goldsmith:	Deserted Village.....				14	51	35	3	52	45	8	51	41	4	48	48	0	52	48
	Vicar of Wakefield.....				7	68	25	3	76	21	13	68	19	8	61	31	0	67	33
Hale:	Man without a Country ....				8	72	20				1	66	33	3	64	33	5	78	17
Hawthorne:	House of the Seven Gables..	6	62	32							12	63	25	13	70	17	0	72	28
	Tanglewood Tales.....										8	75	17	12	56	32	13	58	29
	Twice Told Tales.....										9	46	45				0	38	62
	Wonder Book.....				11	66	23				26	55	19	10	81	9	33	61	6
Hughes:	Tom Brown's School Days....	11	59	30	16	69	15	7	80	13	12	76	12				12	63	25
Irving:	Sketch Book... ..	9	63	28	6	71	23				9	67	24	8	83	9	0	93	7
Lamb:	Tales from Shakspeare .....	12	73	15	15	74	11				19	70	11	16	68	16	6	91	0
Lincoln:	Gettysburg Speech.....	17	62	21	15	71	14	13	68	19	14	70	16	15	75	10	11	85	4
Longfellow:	Courtship of Miles Standish.	22	53	25	13	68	19				15	64	21	16	65	19			
	Evangeline .....	10	66	24										18	85	10			
		6	44	50	7	52	41	9	60	31	4	58	38	8	24	68	5	76	19
		19	51	30	10	54	36	6	61	33	8	68	24	10	56	34	17	61	22
		8	75	17	3	72	25	4	79	17	3	76	21	4	79	17	4	56	40
		6	67	27	6	66	28	2	73	25	3	77	20	5	73	22	0	67	33
		1	50	49	2	48	50	1	55	44	3	57	40	0	61	39	7	71	22
					4	65	31				1	63	36	8	61	31	28	36	36
		4	71	25	1	79	17	3	73	24				1	72	27			
		7	63	30	4	72	27	6	71	23	4	70	26	4	60	27	8	67	25
		1	45	54	1	60	39	1	60	39	1	68	31	1	62	37	0	65	35
		3	67	30	5	55	40	4	57	34	1	58	41	7	55	38	8	32	60
		1	33	66	1	45	54	1	48	51	0	46	54	1	49	50	0	44	56
									</										

TABLE II. BLACK LIST.

Books receiving more than the normal number of o's at each age.

Books.	14	15	16	17	18	19
Addison : Sir Roger Papers .....					o o	
Blackmore : Lorna Doone .....	[o]					
Brown : Rab and his Friends .....	[o] o	[o] o	o	o	[o]	
Bunyan : Pilgrim's Progress .....	o	o	o	o [o]	o	
Burke : Conciliation Speech .....	[o]				[o]	[o]
Burroughs : Sharp Eyes .....					[o]	
Carlyle : Essay on Burns .....		[o]				
Coleridge : Ancient Mariner .....			o			
Cooper : Last of the Mohicans .....	[o]			[o]		o
DeQuincey : Flight of the Tartars .....						
Defoe : Robinson Crusoe .....			o			
Dickens : David Copperfield .....						o
Tale of Two Cities .....		o		[o]		[o] [o]
Dryden : Palamon and Arcite .....						
Goldsmith : Vicar of Wakefield .....			[o]	o	o	o
Hawthorne : House of the Seven Gables	[o]			o	o	o
Twice Told Tales .....	o	o	o	o	o	
Wonder Book .....	o			o	o	
Henty : Young Carthaginian .....				[o]		
Holmes : Autocrat of the Bkfst. Table			[o]		[o]	
Hughes : Tom Brown's School Days.						o
Kipling : Jungle Book .....	[o]		[o]			[o]
Lincoln : Gettysburg Speech .....						
Macaulay : Johnson .....				[o]	[o]	
Milton .....					[o] [o]	[o]
Milton : L'Allegro .....						

TABLE II.—*Continued.*

Books.	14	15	16	17	18	19
Pope: Illiad .....				[o]		
Scott: Marmion .....		o	o			
Shakspere: Hamlet .....					o	o
Richard III .....	[o]	[o]	[o]			
Stevenson: Treasure Island .....					[o]	
Swift: Gulliver's Travels .....	o	o	o [o]	o [o]		o
Thackeray: Henry Esmond .....					[o]	

TABLE III.

Reading List; Group A (from Table I).

Books.	14	15	16	17	18	19
Coleridge: Ancient Mariner .....				+		+
Cooper: Last of the Mohicans .....	+	+	+	+	+	+
Spy .....			+	+		+
Dickens: David Copperfield .....		+	+	+	+	+
Tale of Two Cities .....		+	+	+	+	+
Goldsmith: Deserted Village .....				+	+	
Vicar of Wakefield .....				+	+	+
Hale: Man without a Country ...	+	+		+	+	
Hughes: Tom Brown's School Days.		+			+	+
Irving: Sketch Book .....						+
Lamb: Tales from Shakspere ....	+	+	+	+	+	+
Lincoln: Gettysburg Speech .....						
Longfellow: Miles Standish .....	+	+	+	+	+	+
Evangeline .....	+	+	+	+	+	+
Wayside Inn .....		+				



TABLE III, Group A.—*Continued.*

Books.	14	15	16	17	18	19
Lowell: Vision of Sir Launfal . . . .	+	+	+	+	+	+
Scott: Ivanhoe . . . . .	+	+	+	+	+	+
Kenilworth . . . . .			+	+	+	
Lady of the Lake . . . . .	+	+	+	+	+	+
Shakspeare: Hamlet . . . . .						+
Julius Cæsar . . . . .					+	+
Macbeth . . . . .		+		+	+	+
Merchant of Venice . . . . .		+	+	+	+	+
Midsummer Night's Dream	+	+	+	+	+	+
Stevenson: Treasure Island . . . . .			+	+	+	
Wallace: Ben Hur . . . . .				+	+	
Whittier: Snow Bound . . . . .	+	+				

TABLE III.

Reading List; Group B (supplementary).

Books.	14	15	16	17	18	19
Aldrich: Bad Boy . . . . .		+				+
Allen: Choir Invisible . . . . .	+		+	+	+	
Blackmore: Lorna Doone . . . . .				+	+	
Cooper: Spy . . . . .		+		+		
Dickens: Nicholas Nickelby . . . . .				+		
Tale of Two Cities . . . . .	+					
Dodge: Hans Brinker . . . . .	+	+				
Eggleston: Hoosier Schoolmaster . . . .	+					
Eliot: Silas Marner . . . . .		+				
Fiske: War of Independence . . . . .	+	+		+		+
Henty: Young Carthaginian . . . . .				+		
Hugo: Les Miserables . . . . .						

TABLE III, Group B.—*Continued.*

Books.	14	15	16	17	18	19
Kingsley: Westward Ho .....		+				
Muloch: John Halifax .....		+				
Pyle: Robin Hood.....		+				
Roosevelt: Hero Tales from Am. Hist.	+					
Scott: Quentin Durward .....			+			+
Talisman.....				+		
Shakspere: Richard III .....					+	
Stockton: Rudder Grange .....					+	
Wallace: Ben Hur .....		+				

TABLE III.  
Reading List; Group C (suggested by pupils).

Books,	14	15	16	17	18	19
Alcott: Books .....	+	+	+	+	+	+
Barrie: Little Minister .....	+	+	+	+	+	+
Bulwer: Last Days of Pompeii....		+	+		+	+
Bronte: Jane Eyre.....	+	+	+	+	+	
Browning: Poems .....						+
Caine: Christian.....			+		+	+
Caskoden: When Knighthood, etc....					+	
Castleman: Gun Boat Series .....	+	+	+	+	+	+
Churchill: Richard Carvel .....	+	+	+		+	
Cooper: Leatherstocking Tales ....						
Corelli: Thelma .....	+		+	+	+	+
Davis: Soldiers of Fortune .....	+	+	+	+	+	+
Dickens: Books .....	+	+	+			+
Doyle: Sherlock Holmes.....	+	+	+	+	+	+
Dumas: Books .....						

TABLE III, Group C.—*Continued.*

Books.	14	15	16	17	18	19
Eliot: Mill on the Floss .....				+		
Finley: Elsie Books.....	+	+		+	+	+
Ford: Books .....	+		+	+	+	
Hale: In His Name .....					+	
Hawthorne: Scarlet Letter.....					+	
Henty: Books .....	+	+	+	+	+	
Hope: Books .....	+	+	+	+	+	+
Kipling: Books .....		+	+	+	+	+
Poems .....					+	+
Longfellow: Hiawatha .....		+	+		+	
Poems .....	+	+				+
Mitchell: Hugh Wynne.....		+	+			
Page: Red Rock.....	+					
Palmer: Odyssey .....						
Porter: Scottish Chiefs.....				+	+	
Roe: Books .....	+					
Rostand: Cyrano de Bergerac .....	+	+		+	+	+
Sienkewicz: Quo Vadis .....			+	+		+
Shakspeare: Romeo and Juliet .....				+		
Stone: Uncle Tom's Cabin.....	+	+	+	+		+
Tennyson: Idylls of the King .....			+	+	+	+
Poems .....	+	+	+	+	+	+
Thackeray: Vanity Fair.....	+			+	+	+
Twain: Books .....	+	+			+	
Verne: 20,000 Leagues .....		+				
Warner: Wide, Wide World .....	+	+	+	+	+	+
Westcott: David Harum.....	+	+	+	+	+	+

the normal number of double pluses; Group B, books, not on Table I, but read by at least 10 per cent. of the pupils, that received at least twice the normal number of double pluses; Group C, the most popular of the books suggested by pupils themselves in answer to the question, "Add to the list any favorite books or poems not included on it."

The foregoing lists will, I hope, be of some practical use to teachers selecting books for their pupils. Though the tastes of pupils cannot, of course, be reduced to logarithms, and though the personal enthusiasm of the teacher must always count for much, such a summary of the opinions of twenty-five hundred boys and girls will at least mark out certain paths in our literature as attractive and certain ones as repellent to the youthful mind. It is something to see the unmistakable condemnation of Swift, Hawthorne, and Bunyan, and the more cheering approval of Scott and Shakspeare.

## II.

The purely empirical results of our study of the tastes of high-school pupils cannot fail to suggest questions of a theoretical nature. Can we derive from our tables any general principles that will help us to understand the state of mind of our pupils? On two points, at least, we may expect to get some light; the effect on literary taste of age and of sex. Let us consider first the distribution of tastes by age, in regard to such books as show similar results from both boys and girls.

First, there is a striking youthfulness in general tone; high-school boys frankly avow a liking for the "Gun Boat Series," the "Henty Books," Pyle's *Robin Hood*, and Mark Twain; and girls for Miss Alcott, the "Elsie Books," and Lamb's *Tales from Shakspeare*. This youthfulness is shown further by a frequent marginal comment—how familiar to every teacher of literature—"This book is too old for me." Yet some books that we have always considered distinctly the property of the young find sweeping condemnation from both sexes; notably, the *Pilgrim's Progress*, the *Wonder Book*, and *Gulliver*.

Now these books have to a striking degree this common

characteristic ; that under a narrative that is, however vivid, plausible only to the very credulous, they conceal deeper interests that appeal to the mature and literary reader ; they are sustained literary problems — the moral allegory, the romanticising of the classics, the social satire. When we are young, we simply swallow the story as a story : when we reach our high-school days, we can no longer do this, without the suspicion of something beyond ; — under these stories of Lilliputians and Yahoos, a disagreeable joke at someone's expense ; between — and perhaps during — the fairy tales of Eustace, a literary argument between him and Mr. Pringle, quite over our heads. Why should high-school pupils, indeed, care for the skill with which Bunyan selects his types of moral conflict, or the art whereby Hawthorne drapes the pure forms of classic story with the iridescent robes of romance ? These appeal only to the mature student of letters ; their obvious presence is just enough to spoil, for dawning maturity, the charm of the story. In this connection, it is significant that *Alice in Wonderland*, that inspired child's tale, that barbed satire for the worldly wise, appears on none of our lists. High-school pupils are neither worldly wise, nor are they children.

This lack of worldly wisdom in the healthy minded boy and girl seems to me to explain much of their failure to enjoy some of the most delightful of books. Take, for example, from the Black List, *The Vicar of Wakefield*, *Rab and his Friends*, *The House of the Seven Gables*, *The Autocrat of the Breakfast Table*. How charming, we say ; how true to life ; what natural foibles — what delicate pathos. But the discriminating insight into common life that is the basis of this enjoyment, is born of experience. The inexperienced need strong color, bold relief ; the humor or the tragedy of a mental attitude is to them invisible.

If this is so, still less can we expect our pupils to appreciate the play of one mind upon another ; how two mental attitudes affect each other. We have seen how little they appreciate the synthesis of classicism and romanticism in the *Wonder Book* ; let us see how they like similar attempts by other writers. Dryden interprets the genial Chaucer to an age of formalism —

our pupils put Palamon and Arcite on the Black List; Pope tricks out Homer in Queen Anne garb—he is added to the Black List: and this list includes literary criticism, the attempt of one man of letters to influence opinion regarding another; Carlyle on Burns, Macaulay on Johnson and on Milton. And why not? It is difficult enough for the immature mind to get even at first hand the spirit of an author; infinitely more difficult to see that author through another man's eyes, and from a standpoint perhaps a century away.

Closely allied to literary criticism is the study of literary form as such. It is natural, I think, that the Black List should include De Quincey, an avowed experimentalist in rhetoric. The sensuous power of his reverberating periods is too subtle for our pupils; its appeal is of an almost purely technical nature. Cannot the same be said of Burke's Speech, illustrating as it does all the principles of general rhetoric and of argumentation?

On the negative side, then, we have gained some insight into the tastes of our pupils. High-school boys and girls are frankly young; they lack subtlety, complexity of interest, minute insight, and the sense of form, and consequently they do not relish these qualities in books. Their interest is always in content rather than to style; in the direct story, rather than in one to any degree satiric or symbolic. They do not care for the attempt of one man to interpret the ideals of another, for literary criticism, nor for experiments in rhetorical art.

When we look over the tables for positive data, we are struck first of all by the differences between boys and girls. Take for example the authors that are liked by pupils of practically all ages; the distribution according to sex is as follows:

*Boys and girls both like:* Dickens, Hope, Longfellow, Scott, Sienkiewicz, Westcott.

*Boys, alone, like:* Blackmore, Cooper (*Mohicans*), Churchill, Dumas, Ford, Henty, Hughes, Kipling, Stevenson.

*Girls, alone, like:* Alcott, Barrie, Bronte, Bulwer, Lamb, Shakspeare, Stowe, Tennyson.

These lists clearly show the prevailing love of adventure on the part of boys and of sentiment on the part of girls; but they

also show that the two tastes are not irreconcilable; that girls and boys have a common meeting ground in books rich in both feeling and incident. They also reveal two points that may cause us to modify in some degree our former conclusions; first, boys and girls like the novels of the day, whatever the subject; secondly, they enjoy the study of manners and of daily life if it is the study of their own daily life (as in Miss Alcott or Hughes) or if it is somewhat overdone — perhaps a bit caricatured.

We have not yet discussed the change of taste with increasing age — a change that must take place in the high-school period, for we have already noted that our pupils' tastes are not what they will be at maturity. Let us now try to trace the changing taste, first of boys, then of girls.

Books liked by boys of 14 or 15, but disappearing from the lists before the end of the high-school period, are: Aldrich, *Bad Boy*; Blackmore, *Lorna Doone*; Castleman, "Gun Boat Series;" Cooper, "Leather Stocking Tales;" Dodge, *Hans Brinker*; Eggleston, *Hoosier Schoolmaster*; Fiske, *War of Independence*; Kingsley, *Westward Ho*; Longfellow, *Poems*; Muloch, *John Halifax*; Page, *Red Rock*; Palmer, *Odyssey*; Pyle, *Robin Hood*; Roosevelt, *Hero Tales from American History*; Verne, *Twenty Thousand Leagues Under the Sea*; Weyman, *Under the Red Robe*.

Books first appearing on lists of boys at ages of 18 or 19: Bulwer, *Last Days of Pompeii*; Caskoden, *When Knighthood was in Flower*; Coleridge, *Ancient Mariner*; Dickens, *Tale of Two Cities*; Doyle, *Sherlock Holmes*; Goldsmith, *Deserted Village*; Hale, *Man without a Country*; Hawthorne, *Scarlet Letter*; Irving, *Sketch Book*; Lincoln, *Gettysburg Speech*; Mitchell, *Hugh Wynne*; Shakspeare, *Hamlet*, *Macbeth*; Stockton, *Rudder Grange*; Thackeray, *Vanity Fair*; Wallace, *Ben Hur*.

The contrast is marked. Of the first list, just one half the books are distinctly juvenile; of the second, not one. Our boys, in their own eyes at least, have reached maturity. This ripening of taste consists largely of increasing interest in realism, in the study of the world as it lies about us. Even at 14, the boy found his own boys' world interesting; but now he sees the

world of men—the world of Goldsmith, Irving, Thackeray, Stockton. Yet he does not want this world sneered at; he is still an idealist, and instead of reviling the world with Swift is willing to look at it seriously, with Thackeray. His historical feeling no longer depends wholly upon the romance of chivalry; he feels the patriotic appeal of Hale and Lincoln. In short, he is a romanticist who is beginning to see his ideals in the world immediately about him.

Let us now take the girls of 14 and 15. The books they like but are soon to drop are: Cooper, *Spy*; Dodge, *Hans Brinker*; Eliot, *Silas Marner*; Finley, "Elsie Books;" Longfellow, *Hiawatha*, Poems, *Tales of a Wayside Inn*; Muloch, *John Halifax*; Rostand, *Cyrano de Bergerac*; Tennyson, Poems; Wallace, *Ben Hur*; Whittier, *Snow Bound*.

The books they learn to like at 18 or 19 are: Allen, *Choir Invisible*; Browning, Poems; Byron, Poems; Churchill, *Richard Carvel*; Goldsmith, *Deserted Village*; Hawthorne, *Scarlet Letter*; Irving, *Sketch Book*; Kipling, Poems; Shakspere, *Hamlet*, *Julius Cæsar*, *Macbeth*, *Midsummer Night's Dream*; Scott, *Quentin Durward*.

Here again we find a conscious maturing of tastes, in the disappearance of *Hans Brinker* and the "Elsie Books," though reference to previous lists will show that girls remain faithful to Miss Alcott and *The Wide Wide World*. The further generalization worked out for boys' books does not, however, seem to apply here; the younger girls do not distinctly prefer romance, nor the older ones realism. Both are acceptable at either age. In poetry, however, the taste of girls shows a marked change, in the substitution of Browning, Byron, and Kipling for Longfellow, Tennyson, and Whittier; a change which appears to be in the opposite direction from that expected. Does this simply mean that, as a well-known teacher once told me, "Girls will like anything you tell 'em to," or is it possible that the school girl is primarily a realist, interested first of all in the details of life immediately about her, and developing at the end of the high-school period romantic interests that have heretofore been the peculiar property of the boy? Our lists would seem to suggest



the latter ; they do not prove it. The point is well worth investigation.

It seems to me that our study has resulted in certain pretty clearly proven results. First, boys and girls are not men and women ; their tastes are and ought to be strikingly unlike those of their teachers. They are going through a progressive development, which must not be forced ; and they intensely dislike, with reason, any form of literature inconsistent with that development. It is our business as teachers to study the lines of normal growth, and to lead our pupils naturally from one interest to the next higher, putting aside the special delights of our own libraries until our pupils also shall have reached maturity.

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